INDEX TO VOLUME 31

AUTHOR INDEX

Chaney, Michael A. Coloring Whiteness and Blackvoice Minstrelsy: Representations of Race and Place in *Static Shock*, *King of the Hill*, and *South Park*. Winter 167.

Dennis, Jeffery P. "The Same Thing We Do Every Night": Signifying Same-Sex Desire in Television Cartoons, Fall 132.

Egan, Kathryn Smoot. The Ethics of Entertainment Television: Applying Paul Ricoeur's Spiral of Mimesis for Authenticity as a Moral Standard. Winter 158.

Forman, Murray. Television before Television Genre: The Case of Popular Music. Spring 5.

Gallagher, Mark. What's So Funny about *Iron Chef*? Winter 176.

Heller, Dana. Russian "Sitkom" Adaptation: The Pushkin Principle. Summer 60.

Jones, Janna. Channeling Hollywood: Picture Palace Employees and Celebrity Culture. Fall 109.

Jones, Jeffrey P. *Vox Populi* as Cable Programming Strategy. Spring 18.

MacKenzie, S. P. Nazis into Germans: *Went the Day Well?* (1942) and *The Eagle Has Landed* (1976). Summer 83.

Mascaro, Thomas A. The Network Executive Did It: *Law & Order* Indicts Network Programming Practices for Ethical Lapses in Reality TV. Winter 149.

Mittell, Jason. Audiences Talking Genre: Television Talk Shows and Cultural Hierarchies. Spring 36.

Nayar, Sheila J. Dreams, *Dharma*, and *Mrs. Doubtfire*: Exploring Hindi Popular Cinema via Its "Chutneyed" Western Scripts. Summer 73.

Osgerby, Bill. Sleazy Riders: Exploitation, "Otherness," and Transgression in the 1960s Biker Movie. Fall 98.

Rose, Brian. TV Genres Re-Viewed (Introduction). Spring 2.

Sanfilip, Thomas. Errol Flynn, Cuba, and *Film Noir*: Revisioning *The Big Boodle*. Fall 140.

Scott, Karen D. Popularizing Science and Nature Programming: The Role of "Spectacle" in Contemporary Wildlife Documentary. Spring 29.

Shu, Yuan. Reading the Kung Fu Film in an American Context: From Bruce Lee to Jackie Chan. Summer 50.

Watson, Mary Ann. Ethics in Entertainment Television (Introduction). Winter 146.

Yu, Emily. Sounds of Cinema: What Do We Really Hear? Summer 93.

Zani, Steven J. Traumatic Disaster and Titanic Recuperation: Popular/Historical Representations of the Titanic. Fall 125.

TITLE INDEX

Audiences Talking Genre: Television Talk Shows and Cultural Hierarchies. Jason Mittell. Spring 36.

Channeling Hollywood: Picture Palace Employees and Celebrity Culture. Janna Jones. Fall 109.

Coloring Whiteness and Blackvoice Minstrelsy: Representations of Race and Place in *Static Shock*, *King of the Hill*, and *South Park*. Michael A. Chaney. Winter 167.

Dreams, *Dharma*, and *Mrs. Doubtfire*: Exploring Hindi Popular Cinema via Its "Chutneyed" Western Scripts. Sheila J. Nayar. Summer 73.

Errol Flynn, Cuba, and *Film Noir*: Revisioning *The Big Boodle*. Thomas Sanfilip. Fall 140.

Ethics in Entertainment Television (Introduction). Mary Ann Watson. Winter 146.

The Ethics of Entertainment Television: Applying Paul Ricoeur's Spiral of Mimesis for Authenticity as a Moral Standard. Kathryn Smoot Egan. Winter 158.

Nazis into Germans: *Went the Day Well?* (1942) and *The Eagle Has Landed* (1976). S. P. MacKenzie. Summer 83.

The Network Executive Did It: *Law & Order* Indicts Network Programming Practices for Ethical Lapses in Reality TV. Thomas A. Mascaro. Winter 149.

Popularizing Science and Nature Programming: The Role of "Spectacle" in Contemporary Wildlife Documentary. Karen D. Scott. Spring 29.

Reading the Kung Fu Film in an American Context: From Bruce Lee to Jackie Chan. Yuan Shu. Summer 50.

Russian "Sitkom" Adaptation: The Pushkin Principle. Dana Heller. Summer 60.

"The Same Thing We Do Every Night": Signifying Same-Sex Desire in Television Cartoons, Jeffery P. Dennis. Fall 132.

Sleazy Riders: Exploitation, "Otherness," and Transgression in the 1960s Biker Movie. Bill Osgerby. Fall 98.

Sounds of Cinema: What Do We Really Hear? Emily Yu. Summer 93.

Television before Television Genre: The Case of Popular Music. Murray Forman. Spring 5.

Traumatic Disaster and Titanic Recuperation: Popular/Historical Representations of the Titanic. Steven J. Zani. Fall 125.

TV Genres Re-Viewed (Introduction). Brian Rose. Spring 2.

Vox Populi as Cable Programming Strategy. Jeffrey P. Jones. Spring 18.

What's So Funny about *Iron Chef*? Mark Gallagher. Winter 176.

BOOK REVIEWS

Enns, Anthony, and Christopher R. Smit. *Screening Disability: Essays on Cinema and Disability*. Rev. Prakash Younger. Winter 188.

Pettitt, Lance. *Screening Ireland: Film and Television Representation*. Rev. Peter Flynn. Winter 185.

Pratt, Ray. *Projecting Paranoia: Conspiratorial Visions in American Film*. Rev. Marco Calavita. Winter 186.

Rose, Brian. *Directing for Television: Conversations with American TV Directors*. Rev. Claudia Clark. Spring 47.

Slide, Anthony. *Eccentricities of Comedy*. Rev. Christofer Meissner. Winter 186.

Watson, Mary Ann. *Defining Visions: the American Experience since 1945*. Rev. Robin R. Means Coleman. Spring 47.

Wexman, Virginia Wright, ed. *Jane Campion Interviews*. Rev. David Callahan. Winter 187.